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ABSTRACT

The origin, funding, expenditures, structure, and future directions of 55 state arts agencies are summarized. In addition to the 50 states, information is included for the District of Columbia, Puerto Rico, American Samoa, Guam, and the U.S. Virgin Islands. Data are for fiscal year 1974 and were obtained through interviews with directors and agency reports. Most state agencies were founded, either by executive order or legislation, in the 1960's. Appropriations, grants, and other funds from all sources to the state arts agencies and separate associated foundations totaled $45.4 million in 1974; expenditures amounted to $43.8 million. Major recipients of project expenditures were performing arts organizations. As of the end of fiscal year 1974, 42 state arts agencies were autonomous. All agencies had a governing council or commission headed by a chairperson. The structure closely resembled that of a private nonprofit corporation. Councils and commissions were composed largely of persons from fields other than the arts; most members were men and a large majority were white. Three out of every five staff members were women. Finally, most agencies anticipated increases in funding over the next 3 to 5 years. (KC)

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STUDY OF STATE ARTS AGENCIES

A SUMMARY REPORT

Conducted for

NATIONAL ENDOWMENT FOR THE ARTS

1976

SP014453

by

NATIONAL RESEARCH CENTER OF THE ARTS, INC.
an Affiliate of Louis Harris and Associates, Inc.

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This study could not have been completed without the aid and cooperation of the directors and staff of the 55 arts agencies that were surveyed, and the National Research Center is grateful for the time and effort that went into the careful completion of the interviews and self-administered forms.

Of particular help and guidance were the consultant directors and chairmen who participated in three meetings in 1974 to develop the survey instruments and in two meetings held in November 1975 and March 1976 to consider the significance of the findings and to review the initial draft of this report. The participants in the five meetings were:

James Backas, then Executive Director, Maryland Arts Council

Robert Bernat, then Executive Director, Commonwealth of Pennsylvania Council on the Arts

Polly Buck, then Chairman, Delaware State Arts Council

Charlotte Carver, Executive Director, South Dakota State Fine Arts Council

Maurice D. Coats, Executive Director, Texas Commission on the Arts and Humanities

John G. Coe, Executive Director, New Hampshire Commission on the Arts

Nash Cox, Executive Director, Kentucky Arts Commission

James Edgy, Executive Director, Ohio Arts Council

James D. Forward, then Executive Director, California Arts Commission

Terrell Glenn, then Chairman, South Carolina Arts Commission

Roy H. Helms, Executive Director, Alaska State Council on the Arts

Jonathan Katz, Executive Director, Kansas Cultural Arts Commission

Anthony S. Keller, Executive Director, Connecticut Commission on the Arts

David Morton, then Chairman, Missouri State Council on the Arts

Wayne A. Norman, Sr., Chairman, Iowa State Arts Council

S. Leonard Pas, Jr., then Executive Director, Fine Arts Council of Florida

Lida Rogers, Executive Director, Mississippi Arts Commission

R. Sandra Perry, Executive Director, The Office of Arkansas State Arts and Humanities

E. Ray Scott, Executive Director, Michigan Council for the Arts

Louise G. Tate, Executive Director, Massachusetts Council on the Arts and Humanities

Anne Vermel, Executive Director, Rhode Island State Council on the Arts

Norman Worrell, Executive Director, Tennessee Arts Commission

The staff of the National Endowment for the Arts played an essential role in the study in every phase, notably the leadership and encouragement provided by Nancy Hanks, the Chairman, and the advice and counsel given by Harold Horowitz, Director of Research, Ana Steele, Director of Planning, and members of their departments and of the Arts Endowment's Federal-State Program Department.

Joseph Farrell
President
National Research Center of the Arts

BACKGROUND OF THE SURVEY

In each of the 50 states of the United States there is an official state government agency whose primary concern is the arts within that state. Similar official agencies exist in the District of Columbia, Puerto Rico, American Samoa, Guam and the Virgin Islands. It is these 55 agencies -- most often called state arts councils or commissions -- with which this report is concerned. They will be referred to as "state arts agencies."

In recent years it has become evident to many people working in and with the state arts agencies that the agencies' programs and policies have been severely hampered by lack of information about the field. To answer that need, in 1974 directors of state arts agencies endorsed the recommendations of the National Council on the Arts that a study of state arts agencies be undertaken by the National Endowment for the Arts. The Arts Endowment then contracted with the National Research Center of the Arts to conduct the present study, which was intended to provide a compendium of data to serve as a base for continuing research on particular aspects of the arts agency movement.* The Research Center was charged with the responsibility for collecting and interpreting the data to provide an in-depth picture of the state arts agencies as of the time of the survey. This report attempts

*There have, however, been a number of valuable though less extensive studies of arts agencies. In 1966 the Associated Councils of the Arts (ACA) began an annual compilation and publication of data on the funds administered by the state arts agencies. In 1972 the National Research Center of the Arts, on behalf of ACA, collected more extensive data on agency funds in fiscal 1971 and fiscal 1972, published by ACA under the title State Arts Councils. However, the data in these surveys were limited to the most basic information about funds received and expended and about the number of projects in various categories.

to do that; it does not in any way provide an evaluation of the agencies or an analysis of causal factors which may have determined their programs or policies.

The study was designed to obtain data on a wide spectrum of activities and programs for each of the 55 official arts agencies; the basic organization and structure of the agency; its relationship to other agencies within the state and with other states and the federal government; the council or commission governing the agency; the director and staff of the agency; the agency's functions, practices, and programs; sources of funds and expenditures for program projects. These areas were selected for inclusion after extensive consultation with directors and chairmen of state arts agencies and with representatives from the National Endowment for the Arts.

The data were collected through a questionnaire administered in personal interviews (except in Guam and American Samoa) conducted by representatives of the National Research Center of the Arts with the directors of the state arts agencies. These interviews were usually conducted in two sessions of approximately three hours each. The questionnaire focused on information for the fiscal year ending in 1974.* In addition to the personal interviews, three forms covering information on internal structure of the agency and funding practices were left with the agencies for them to complete.

After the data were tabulated and analyzed, a draft comprehensive report was prepared and submitted for review by state arts agency directors and chairmen and representatives of the National Endowment for the Arts.

*The actual collection of data began in mid-1975.

In considering the findings in this report, the reader should keep in mind certain limitations of the study. First, because the information was obtained from state arts agency directors, it is based on the directors' knowledge and perceptions, and the data for some sections of the survey, particularly those sections referring to other persons and other agencies, must be considered as subjective rather than objective factual material.

In addition, although the study covered an extensive range of subjects, it was impossible to cover all areas of importance in this research. For example, the study does not include an inventory of each state's cultural resources. Such information, which is vital for a complete understanding of the arts and culture on a statewide basis, can be obtained only through a survey of the arts organizations and cultural institutions themselves. This brief summary, moreover, can serve only to give the reader a sampling of the contents of the full study. For further information, the interested reader should consult the Comprehensive Report and its detailed statistical material.

Unless specifically stated otherwise, all data refer to the fiscal year ending in 1974. Because of changes since then in the functioning and finances of various agencies, certain findings might today be different.

1. ORIGINS AND HISTORY OF STATE ARTS AGENCIES

During the past decade the state arts agency movement has flowered in this country, becoming a major force for the arts and culture generally. The Utah State Division of Fine Arts can trade its origins back to the creation of the Utah Arts Institute in 1899 and, for that matter, as early as 1780 John Adams wrote into the Massachusetts constitution a mandate for the legislature and magistrates to encourage arts and letters along with agriculture and sciences. But most state arts agencies were founded in the 1960s, beginning with the establishment of the New York State Council on the Arts in 1960. Soon other state agencies were set up, either by executive order or legislative acts, especially after 1965, when the newly created National Endowment for the Arts initiated a policy of basic "block" grants to state arts agencies.

Purposes and Functions of State Arts Agencies

The basic purposes of state arts agencies are set forth in the legislation or executive orders by which they were created. The legislative acts establishing the New York State Council on the Arts, which came into existance as a temporary commission in 1960 and was made a permanent agency in 1965, and the Missouri State Council on the Arts, created as a governor's committee in 1962 and officially approved by the legislature in 1965, have served as the basis of the

legislation or executive orders creating a majority of the state arts agencies.

The wording of the New York and Missouri legislation was presented as a model law in a handbook* published in 1966. The mandated purposes of the model law are: to stimulate and encourage presentations of performing arts and fine arts, to encourage public interest in the arts, to survey and make recommendations on how to meet these ends, and to encourage freedom of artistic expression. Though a small number do have more specific or limited purposes, in general the state arts agencies have broad enough mandates to allow for a great variety of activities.

The handbook also contained a model preamble, which many states also adopted, describing the conditions or circumstances which require the agency's existence. In it emphasis was placed on the "lack of opportunity to view, enjoy, or participate in" the arts, though a number of states have sought to express a more positive view by referring to the importance of the arts in developing the economy, in the promotion of tourism, or the attraction of permanent residents. Some also speak of the potential for increased employment, and of the aiding and training of individual artists. A surprisingly small number of states make any reference to the relationship between the arts and education, though one of them does mention the capability of the arts to "inspire" children.

* The Politics of Art, Forming a State Arts Council, published by Associated Councils of the Arts.

Beginning in 1965, many state councils or commissions were officially designated as the state agency to receive federal funds for the arts, and many others had been, or soon became, authorized to apply for, receive, and disburse federal funds, or to co-operate or enter into agreements with the federal government. During the same period of the late 1960s a number of agencies also either came into being, or redesignated themselves, with the phrase "and humanities" added to their title, reflecting the parallelism of the arts and the humanities at the national level.

In two cases it is specifically declared that arts programs under the act are not intended for an elite but for the general public, one going so far as to speak of enriching and fulfilling the lives of its citizens. A small number of states authorized their arts agency to promote and advise on the use of art in state facilities.

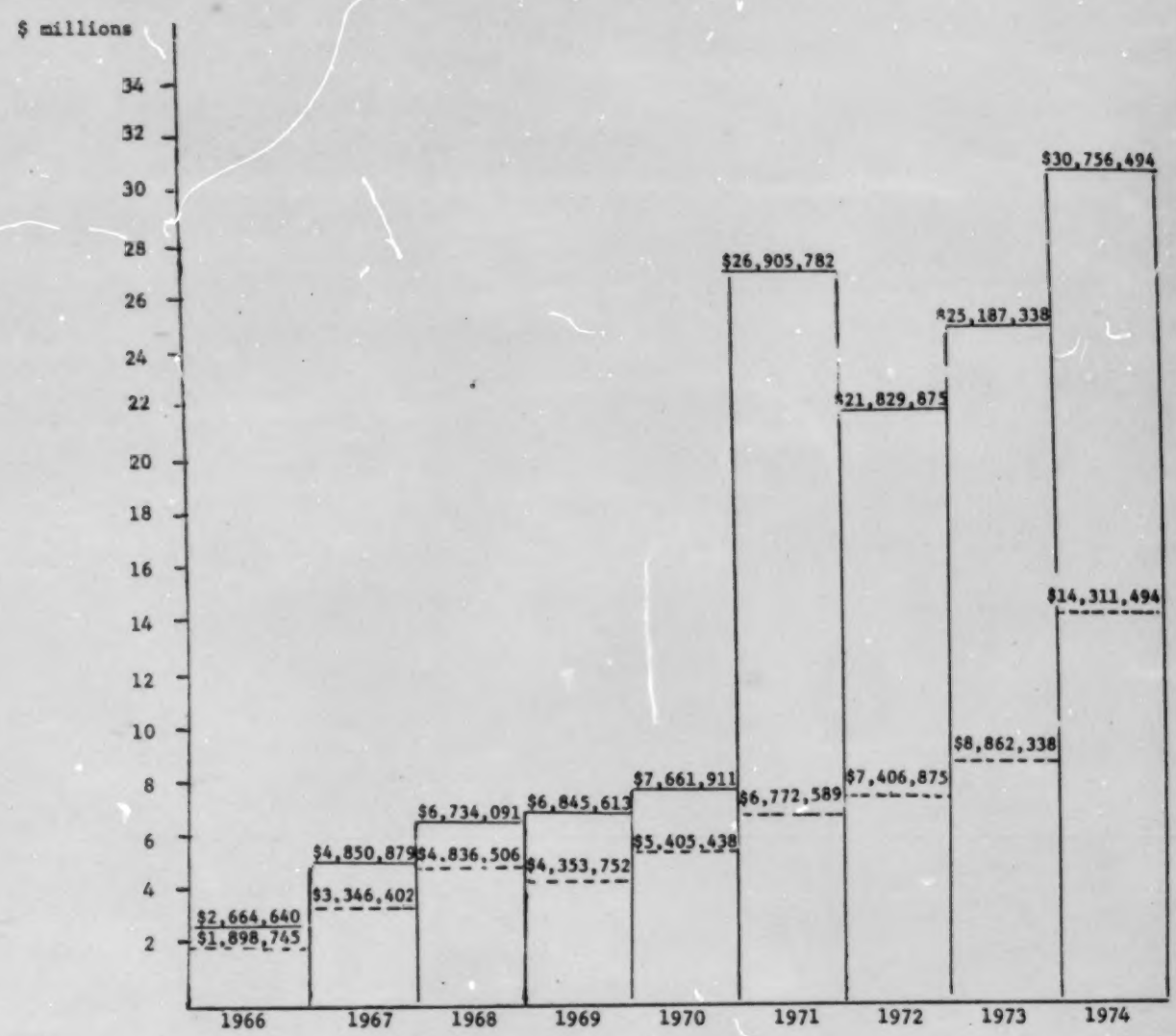
All agencies make expenditures to cultural organizations for specific projects, and almost all make expenditures to cultural organizations for a wide variety of other goals such as improving artistic excellence, audience development, and educational or teaching purposes. (Agency expenditures for fiscal 1974 are reviewed in Chapter 3 of this summary report.)

The programs on which arts agencies placed major emphasis in 1974 were in the areas of supporting community arts activities and councils, artist-in-school programs, touring, and other general funding of organizations and institutions.

Funding History

In the years since the late 1960s, when state arts agencies were established at such a rapid rate, both state and federal funds to these agencies have increased considerably. As Figure 1 shows, 23 states made appropriations totaling $2.7 million to their arts agencies in 1966. By 1970, 47 states appropriated a total of $7.7 million to their agencies. In 1974 all 55 states and territories made appropriations, totaling $30.8 million, to their agencies. It should be noted that the table segregates the funding for New York, which since 1970-71 has received a state appropriation considerably larger than that of any other state, a result of gubernatorial and legislative initiative and the high concentration of arts and cultural activities which New York State contains.

Figure 1
LEGISLATIVE APPROPRIATIONS TO STATE ARTS AGENCIES*, FISCAL 1966- 1974*



* Area below dotted line indicates appropriations excluding New York State.

The increases in state appropriations to arts agencies during the past decade reflect the increasing commitment by governors and state legislatures to support of the arts, a commitment that ten years ago was practically non-existent in all but a handful of states.

This commitment by states to support of the arts agencies has been matched by an increasing commitment by the federal government to the state arts agencies. The basic state agency grant of the National Endowment for the Arts rose from $36,363 per state in fiscal 1970 to $75,377 in fiscal 1971, $101,320 in fiscal 1972, $127,250 in fiscal 1973, $150,000 in fiscal 1974, and $200,000 in fiscal 1975.

Data on private funds received by the agencies are unavailable for some years, but indications are that private funds, though relatively modest, have also risen. In fiscal 1971, dollar amounts received from private sources totaled approximately $304,000, and in fiscal 1974 private funds reached $750,115.

Since 1971, the first year for which complete data are available, the total funding of arts agencies from all sources--governmental, state, federal, and local, as well as private--has increased from $26.9 million to $44.2 million in 1974 (see Figure 2).

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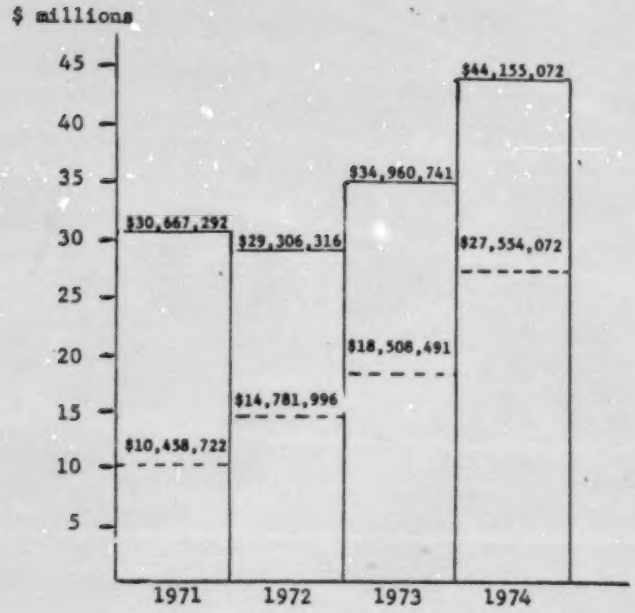
Figure 2
TOTAL FUNDS RECEIVED BY STATE ARTS AGENCIES*
FISCAL 1971-1974



* Area below dotted line indicated funds excluding New York State.

Note: The total funds include funds from state, federal, and local government as well as private sources.

2. FUNDING OF STATE ARTS AGENCIES - FISCAL 1974

The total appropriations, grants, and other funds from all sources (state, federal, and local government and private sources) to the 55 state arts agencies of the United States, and to separate foundations associated with 12 of the agencies*, amounted to $45.5 million in fiscal 1974. Of that total, $44.2 million was received directly by the agencies.

There is a wide diversity in the amount of funds received by the various state agencies, as shown in Table 1. The funds of the New York State arts agency--the New York State Council on the Arts--and its associated foundation were by far the largest of any single agency, totaling $16,895,243--more than one third of the total funds received by all agencies. Seven other agencies received more than $1,000,000 in fiscal 1974, and even excluding New York State the average amount of funds per state was above $500,000.

Sources of Funds

All agencies receive both state and federal funds and some receive additional funds from local government and private

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*Associated separate foundations have been set up by these state arts agencies to supplement their own activities and/or to serve as a private fund-raising arm of the agency.

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Table 1

TOTAL FUNDS OF STATE ARTS AGENCIES
AND ASSOCIATED SEPARATE FOUNDATIONS IN FISCAL 1974

	Total $	Per Capita $
New York	16,895,243*	.933
Puerto Rico	3,012,167	.992
California	1,267,747	.061
Connecticut	1,156,192*	.374
Ohio	1,084,075	.101
Pennsylvania	1,063,927	.090
Illinois	1,033,868*	.093
Michigan	1,027,048*	.113
New Jersey	901,482	.123
Massachusetts	877,600*	.151
Missouri	839,837	.176
Hawaii	777,727	.918
South Carolina	761,921*	.274
Texas	747,140	.062
Maryland	722,352	.176
Minnesota	704,585	.180
Indiana	550,747*	.103
Tennessee	544,752	.132
West Virginia	542,280	.303
Florida	512,183*	.063
Alaska	500,774	1.486
Arkansas	481,085	.233
Washington	470,164	.135
North Carolina	445,048	.083
Georgia	443,617	.091
Kentucky	428,238	.128
Rhode Island	418,412	.447
Colorado	413,968*	.166
Virginia	412,317	.084
Maine	385,569	.368
Alabama	356,085	.100
Virgin Islands	343,167	3.813
Oklahoma	315,925	.117
Arizona	305,485	.142
Mississippi	301,298	.130
Iowa	291,787	.102
Oregon	290,275*	.128
Louisiana	286,150	.076
Utah	271,726	.232
South Dakota	265,032	.389
Kansas	261,059	.115
Delaware	246,885	.431
Vermont	245,031	.521
New Hampshire	244,412	.302
New Mexico	244,295	.218
Nebraska	243,941*	.158
Montana	227,092	.309
Wisconsin	220,472	.048
Wyoming	202,580*	.564
District of Columbia	202,000	.279
Nevada	188,970	.330
Idaho	183,508	.230
North Dakota	179,100	.282
American Samoa	120,000	4.138
Guam	78,077	.743
TOTAL	45,536,517	.212
Total without New York	28,641,274	.146

Average per state: 827,937
Average without New York: 530,394

* Includes funds received by associated foundation.

sources. In fiscal 1974 state arts agencies received:

$31.3 million from the state governments

12.0 million from the federal government

0.8 million from private and miscellaneous other sources

0.1 million from local municipal or county governments

State Funds. In 1974 almost all state funds ($30.8 million of the total $31.3 million) were direct legislative appropriations; the remaining $0.5 million came from other state sources such as state departments of education, conservation, bicentennial commission, and contingency funds.

Federal Funds. Funds from the federal government were derived almost entirely from the National Endowment for the Arts. Of the $12 million in federal funds, $11.6 million came from the Arts Endowment, and $0.4 million from other federal sources, the most important of which were the Office of Education and the American Revolution Bicentennial Administration. The basic mechanism of the Arts Endowment for funding state activities is the block grant to state agencies. Given in equal amounts to each of the states, this grant was $150,000 in 1974. (American Samoa and Guam received grants of $60,000 and $55,509, respectively.)

Private Funds. Private support of the arts agencies came primarily from foundations, which contributed $386,673 or about

half the total of private funds to agencies in 1974. Individuals, corporations, earnings, and other miscellaneous sources accounted for the balance of private funds.

Local Government Funds. Local county and municipal governments accounted for a very small proportion of total funds. Proportionate to other sources, less than 0.5 of the total came from local governments and was received by only 11 states. The substantial local support which goes directly to arts organizations is not covered in this survey.

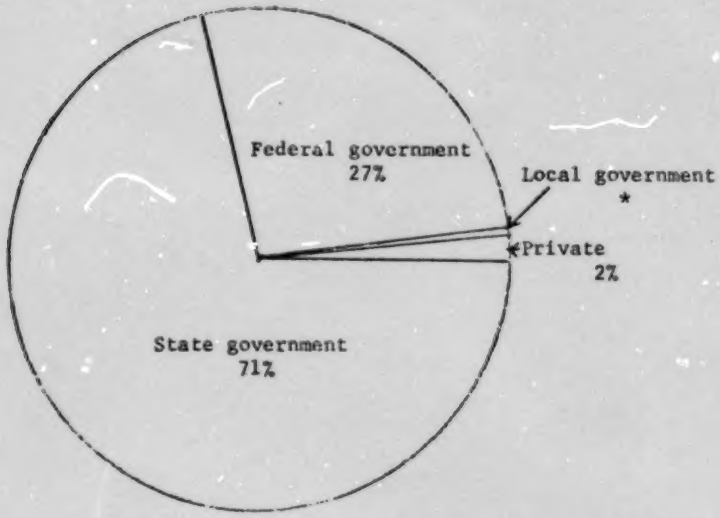
Variations in Support Sources Among States

There are considerable variations not only in the amounts agencies receive but in the proportion of funds they receive from different sources. New York State, for example, has an unusual funding pattern: in 1974 the New York State Council on the Arts received 99 percent of its funding from the state government--more than half the total state appropriations to all agencies. As Figure 3 shows, when New York State is removed from the sample, the proportion of state funding drops from 71% to 54% overall and the proportion of federal government funding rises to 43% of agency funds.

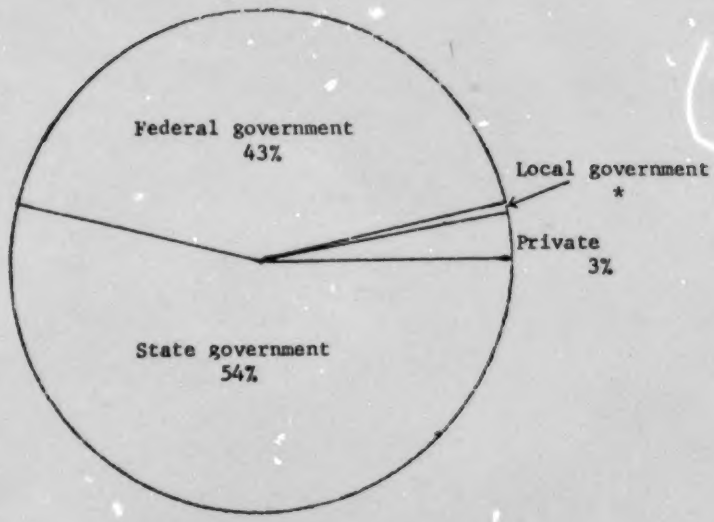
Moreover, although federal funds accounted for less than half of the total funds received by state arts agencies, the federal government was the source of at least half of the funds received by 33 of the 55 agencies. And in certain states--Idaho, North Dakota, and Wyoming--with few other sources of funds, federal funds accounted for more than 90% of their total funds. It should be remembered that the National Endowment for the Arts basic grant to state arts agencies is the same for all states, regardless of their population or the amount of their state arts funding.

Figure 3
SOURCES OF FUNDS OF STATE ARTS AGENCIES
FISCAL 1974

Total agencies**
$44,155,072



Excluding New York**
$27,554,072



* Less than 0.5%.
** Does not include funds received by associated foundations.

Funding of Associated Foundations

Twelve of the state arts agencies have associated foundations which can receive funds independent of the grants to agencies. The foundations are private but are closely allied with the arts agency, primarily to carry out programs that the agency cannot or does not want to conduct directly, and also to raise funds for the agency.

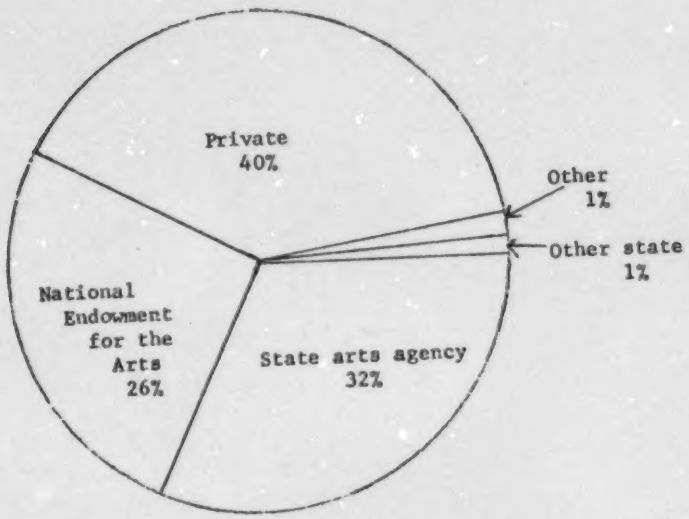
In fiscal 1974, these separate associated foundations received funds totaling $2.0 million,of which $0.7 million (32%) was transferred to the foundations from the state arts agency. As Figure 4 shows, other funds to foundations came from private sources ($0.8 million or 40%), from the National Endowment for the Arts ($0.5 million or 26%), and in very small amounts from other miscellaneous and state sources.

Again, there are variations among those 12 states in the sources and proportions of funds for these foundations. The Connecticut Foundation for the Arts, associated with the Connecticut Commission on the Arts, accounted for a large proportion of the funds from private sources because of its unique situation. It is the primary grant-making body for state funds, and the state has given it an annually renewable loan on which interest may be used for the foundation's activities. Its earnings amounted to $0.5 million in fiscal 1974. Excluding Connecticut, the state arts agencies

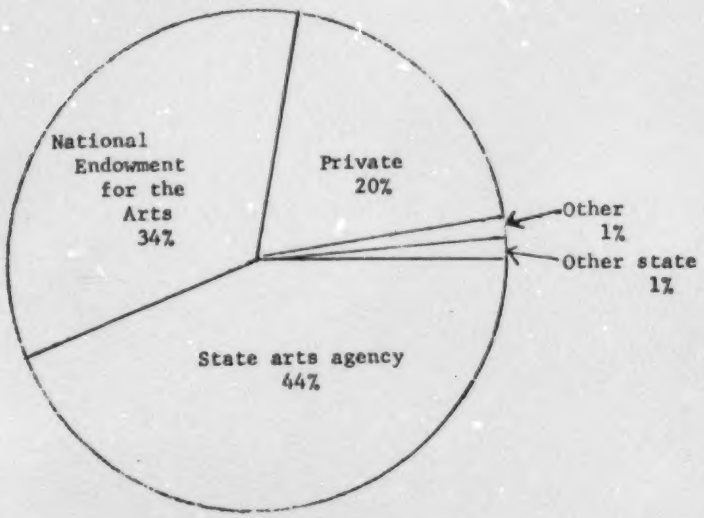
themselves were the contributors of the largest proportion (44%) of funds to their separate associated foundations, with 34% from the National Endowment for the Arts, and only 20% from private sources (see Figure 4).

Figure 4
SOURCES OF FUNDS OF ASSOCIATED FOUNDATIONS
FISCAL 1974

Total associated foundations
$2,041,251



Total Associated Foundations
Excluding Connecticut
$1,510,976



3. EXPENDITURES BY STATE ARTS AGENCIES - FISCAL 1974

In fiscal 1974, the 55 state arts agencies spent a total of $43.8 million. Of this total, $37.5 million (86%) was expended for programs, and the balance for personnel and other administrative expenses. The funds expended for projects were matched by more than $42 million, evidence that the state agencies' support of the arts is indeed stimulating significant support from other sources.

Grants and contracts to organizations, institutions, and individuals account for the bulk (92%) of program expenditures: $34.6 million was expended in such grants and contracts. The remainder ($2.9 million) was spent primarily for program development and administration. As Table 2 shows, the $34.6 million was distributed by agencies to 6,903 projects, or an average of $5,000 per project. However, the New York State Council on the Arts alone accounted for 996 projects and $15 million during fiscal 1974, or 44% of the total funding. The 54 agencies, not including New York, expended a total of $19 million, or a median amount of $3,000 per project.

Distribution of Project Expenditures

The distribution of project expenditures described in the following pages refers to the dollar amounts of those

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Table 2

PROJECT EXPENDITURES AND NUMBER OF PROJECTS IN FISCAL 1974

	Dollars $	Number #
Alabama	267,000	154
Alaska	398,000	127
American Samoa	120,000	17
Arizona	229,000	62
Arkansas	415,000	79
California	938,000	151
Colorado	217,000	87
Connecticut	938,000*	259
Delaware	186,000	66
District of Columbia	139,000	21
Florida	421,000	73
Georgia	368,000	62
Guam	63,000	31
Hawaii	672,000	98
Idaho	164,000	58
Illinois	730,000	373
Indiana	385,000	94
Iowa	254,000	111
Kansas	209,000	67
Kentucky	342,000	88
Louisiana	124,000 1/	58
Maine	312,000	142
Maryland	510,000	150
Massachusetts	558,000	150
Michigan	715,000	414
Minnesota	439,000	162
Mississippi	209,000	119
Missouri	742,000	66
Montana	142,000	104
Nabraska	178,000	128
Nevada	134,000	53
New Hampshire	201,000	66
New Jersey	582,000	111
New Mexico	175,000	74
New York	15,113,000	996
North Carolina	364,000	100
North Dakota	169,000	66
Ohio	929,000	173
Oklahoma	140,000	148
Oregon	207,000	106
Pennsylvania	738,000	166
Puerto Rico	286,000	22
Rhode Island	316,000	91
South Carolina	528,000	185
South Dakota	165,000	96
Tennessee	398,000	182
Texas	617,000	91
Utah	205,000	49
Vermont	174,000	67
Virgin Islands	243,000	78
Virginia	295,000	86
Washington	359,000	96
West Virginia	506,000	108
Wisconsin	176,000	73
Wyoming	149,000	49
Total	$34,553,000	6,903
Average expenditure per project:	$5,000	
Total Without New York	$19,440,000	5,907
Average expenditure per project:	$3,000	

* Includes project expenditures made by the Connecticut Foundation for the Arts.

1/ Based on incomplete data.

expenditures rather than the number of projects, since the dollar amounts more accurately reflect the flow of financial support.*

As shown below, the major recipients of funds from the state arts agencies in 1974 were performing arts organizations. They received considerable funds not only as primary--i.e., direct--recipients of arts agency expenditures but also as secondary recipients--i.e., recipients of funds from the primary recipients.

Museums, which are a larger industry nationally in dollar terms than the performing arts, received only approximately one third of what performing arts organizations received from state arts agencies. However, in many parts of the country museums are government or quasi-governmental institutions themselves, which may account in part for the smaller proportion of funds received from state agencies.

Other arts and cultural organizations and institutions, educational institutions, and, to a lesser extent, individuals account for most of the remainder of state arts agency expenditures.

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*For example, one agency might consider funds granted to a single recipient, but covering several phases of a project, as one project expenditure, whereas another agency could consider the same amount as constituting two or three project expenditures.

Primary, or Direct, Recipients

Performing arts organizations were the major recipients of the arts agencies project expenditures: 27¢ of every $1 for projects went directly to performing arts organizations in fiscal 1974 (see Table 3). Museums received 10¢ of every $1 for project expenditures.

The state arts agencies themselves were the primary recipients of 12¢ of every $1 of project expenditures. This money was used for agency-administered programs such as artists-in-schools and touring, and as discussed later, some portion was then channeled from the agency to outside groups such as performing arts organizations and schools, and to individual artists.

There were many differences among states in the proportional distribution of expenditures among primary recipients. Included in the many factors determining or influencing how each agency distributed funds were external conditions, such as the state's existing cultural resources, statewide political and economic considerations, and the mandates and restrictions under which the agency operates, as well as internal factors such as the agency's program emphases and criteria used for funding decisions. Some agencies (12) are restricted from giving grants to individuals (though subgranting is used by certain agencies to provide such support). Earmarking of funds is another constraint on an agency's discretionary funding: 8%

Table 3

PRIMARY, OR DIRECT, RECIPIENTS OF PROJECT EXPENDITURES
IN FISCAL 1974
(Dollar amounts in thousands)

	Total Agencies		All Agencies Except New York	
	$	%	$	%
Total project expenditures	34,553	100	19,439	100
Arts and cultural organizations				
Professional performing arts organizations	7,949	23	4,380	23
Non-professional performing arts organizations	1,248	4	1,233	6
Art museums	1,651	5	663	3
General museums	950	3	85	*
Science museums	411	1	1	*
History museums	331	1	191	1
Cultural centers	2,151	6	729	4
Community or municipal arts councils	1,755	5	1,247	6
Foundations not associated with state arts agencies	1,097	3	196	1
Visual arts organizations other than museums	1,063	3	504	3
Foundations associated with state arts agencies	699	2	207	1
Regional organizations	644	2	239	1
Arts fairs and festivals	497	1	413	2
Other state arts agencies	8	*	8	*
Other arts and cultural organizations	5,925	17	1,769	9
Other organizations				
Colleges and universities	1,447	4	1,345	7
Schools and school systems	1,026	3	842	4
Civic groups	311	1	225	1
Public radio or public television stations	265	1	143	1
Individuals				
Professional artists	234	1	234	1
Non-professional artists	37	*	37	*
Non-artists	14	*	14	*
Other				
Own state arts agency	4,137	12	4,137	21
Other state agencies within state	142	*	142	1
Combination of recipients	217	1	217	1
Other	343	1	238	1

* Less than 0.5%

of the agencies' program expenditures was earmarked for specific purposes and in 13 states more than 25% of program expenditures was earmarked or restricted. Overall, the different effects of all these factors, more than differences in budget size, appear to account for the major variations in the distribution pattern between agencies in different states.

The widest differences in distribution of project expenditures occurred in the proportion of expenditures going to the state arts agency itself. In 11 states, the arts agency itself received no project expenditures, whereas in 9 states more than half the project expenditures went to the state arts agency for its own projects: Arizona (51%), Hawaii (51%), Iowa (51%), Vermont (59%), Louisiana (62%), South Carolina (66%), Alaska (67%), Puerto Rico (68%), and Texas (73%). Many state arts agencies undoubtedly see it as necessary to undertake projects which are not otherwise being done privately, or for which no other qualified organization exists or which the agency deems itself to be best equipped to handle. Thus, the state agncies may conduct their own touring programs or present arts events under their own auspices. Arts agencies in Alaska and Puerto Rico, for example, administer most of the projects in those states. Furthermore, such programs as artists-in-schools are generally run by the agency or by its associated foundation.

Because project expenditures of the New York State Council on the Arts accounted for 44% of total project expenditures, New York's distribution pattern affects the overall findings on distribution of expenditures to a large degree. New York gave proportionately more project funds to museums (17¢ of every $1). Also, the New York State Council no longer has its original agency-administered programs; these are now administered by its associated foundation. With these two exceptions, however, New York State's distribution does not significantly alter the overall patter of distribution to primary recipients (see Table 3).

Secondary or Indirect Recipients

Some of the agency funds that are granted directly to a primary recipient are ultimately distributed to secondary recipients: for example, an agency may fund a concert series, and some portion of that money is then channeled to a performing arts group; or the agency may award a grant to a college, which is then channeled to individual artists-in-residence. In many cases, there are a number of secondary recipients.*

The secondary or indirect recipients of fiscal 1974 expenditures were mainly individuals (mostly professional

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*For this reason, and because the information on secondary recipients was obtained from the state arts agency rather than from the primary recipients, it is impossible to determine the exact amount of funds received by secondary recipients.

artists), followed by professional preforming arts organizations, and educational institutions (see Table 4).

As Table 5 shows, project expenditures made directly to the state arts agencies themselves, and to schools and to colleges, were the most likely to be channeled to individual artists, who were among the secondary recipients of 35% of the expenditures to the state arts agencies themselves, 22% of expenditures to schools and school systems, and 20% of expenditures to colleges and universities. Colleges and universities and schools and school systems were also among the secondary recipients of expenditures to the state arts agency itself. (One-quarter of the project expenditures made to state arts agencies were for artists-in-school projects, accounting for the relatively high proportion of individual artists and schools as secondary recipients.)

Professional performing arts organizations were also among secondary recipients of a significant part of the project expenditures, especially of expenditures to foundations not associated with state arts agencies (see Table 5). Half of the expenditures that went directly to non-associated foundations went to professional performing arts organizations as secondary recipients. In part, this distribution may result from the large number of such foundations (especially in New York State) established to obtain support for dance companies. Professional performing arts organizations were

Table 4

SECONDARY OR INDIRECT RECIPIENTS OF PROJECT EXPENDITURES IN FISCAL 1974
(Dollar amounts in thousands)

	Total Agencies		All Agencies Except New York	
	$	%	$	%
Total Project Expenditures /	34,553	100	19,440	100
Secondary Recipients:				
Arts and cultural organizations				
Professional performing arts organizations	4,592	13	2,068	11
Non-professional performing arts organizations	1,102	3	1,102	6
Art museums	325	1	256	1
General museums	119	*	80	*
Science museums	201	1	40	*
History museums	193	1	183	1
Cultural centers	253	1	253	1
Community or municipal arts councils	875	3	875	4
Foundations not associated with state arts agencies	44	*	29	*
Visual arts organizations other than museums	332	1	241	1
Foundations associated with state arts agencies	52	*	52	*
Regional organizations	59	*	59	*
Arts fairs and festivals	817	2	731	4
Other state arts agencies	99	*	99	1
Other arts and cultural organizations	1,292	4	677	3
Other organizations				
Colleges and universities	1,485	4	1,485	8
Schools and school systems	1,941	6	1,918	10
Civic groups	373	1	364	2
Public radio or public television stations	54	*	44	*
Individuals				
Professional artists	4,620	13	3,352	17
Non-professional artists	573	2		
Professional non-artists	647	2		
Non-professional non-artists	205	1		
Other				
Own state arts agency	79	*	79	*
Other state agencies within state	115	*	115	1
Combination of recipients	992	3	729	4
Other	137	*	89	*

* Less than 0.5%.

/ Because a project expenditure may have no secondary receipients or may have more than one secondary recipient, figures do not add to the $34,553 total.

Table 5

SECONDARY RECIPIENTS OF PROJECT EXPENDITURES IN FISCAL 1974, BY PRIMARY RECIPIENTS[1/]
(Dollar amounts in thousands)

	Total Agencies		Primary Recipients										
	$	%	Professional Performing Arts Organizations	"Other" Arts and Cultural Organizations	Own State Arts Agency	Cultural Centers	Community or Municipal Arts Councils	Art Museums	Colleges and Universities	Non-Professional Performing Arts Organizations	Foundations Not Associated with State Arts Agencies	Visual Arts Organizations	Schools and School Systems
Total Project Expenditures	34,553		$7,949	$5,924	$4,137	$2,151	$1,755	$1,651	$1,447	$1,248	$1,097	$1,063	$1,026
Secondary Recipients:			%	%	%	%	%	%	%	%	%	%	%
		100	100	100	100	100	100	100	100	100	100	100	100
Arts and Cultural Organizations													
Professional performing arts organizations	4,592	13	2	22	14	38	13	2	33	3	49	*	14
Non-professional performing arts organizations	1,102	3	*	3	9	1	6	1	12	1	1	-	5
Art museums	325	1	*	*	2	*	4	3	2	-	1	2	-
General museums	119	*	-	1	1	-	*	1	*	-	-	2	-
Science museums	201	1	-	-	1	*	-	1	-	-	-	-	-
History museums	193	1	-	*	4	-	*	1	-	-	-	-	-
Cultural centers	253	1	*	*	4	*	1	-	*	*	-	1	*
Community or municipal arts councils	875	3	5	1	6	1	1	1	1	2	2	-	*
Foundations not associated with state arts agencies	44	*	-	*	*	*	-	*	*	*	1	*	*
Visual arts organizations other than museums	332	1	*	1	3	*	2	1	2	-	1	3	*
Foundations associated with state arts agencies	52	*	-	-	1	-	-	-	-	-	-	-	-
Regional organizations	59	*	-	*	*	-	*	-	-	1	-	*	*
Arts fairs and festivals	817	2	1	2	4	2	6	1	8	1	*	2	1
Other state arts agencies	99	*	-	1	*	-	*	1	-	-	-	-	-
Other arts and cultural organizations	1,292	4	1	7	7	-	3	1	3	2	3	3	1
Other Organizations													
Colleges and universities	1,485	4	6	1	14	*	2	1	2	2	*	4	3
Schools and school systems	1,941	6	3	1	27	1	5	*	7	6	2	4	*
Civic groups	373	1	1	*	1	*	2	1	1	1	2	4	*
Public radio or public television stations	54	*	*	*	*	-	*	-	1	-	-	-	*

(Continued)

1/ Only primary recipients that received at least $1,000,000 in project expenditures are shown.

* Less than 0.5%.

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Table 5

SECONDARY RECIPIENTS OF PROJECT EXPENDITURES IN FISCAL 1974, BY PRIMARY RECIPIENTS[1/] (Continued)

	Total Agencies		Primary Recipients										
			Professional Performing Arts Organizations	"Other" Arts and Cultural Organizations	Own State Arts Agency	Cultural Centers	Community or Municipal Arts Councils	Art Museums	Colleges and Universities	Non-Professional Performing Arts Organizations	Foundations Not Associated with State Arts Agencies	Visual Arts Organizations	Schools and School Systems
	$	%	%	%	%	%	%	%	%	%	%	%	%
Individuals													
Professional artists	4,620	13	9	18	35	4	11	4	20	10	7	9	22
Non-professional artists	573	2	1	1	3	*	3	*	6	4	*	2	*
Professional non-artists	647	2	1	1	6	1	3	1	3	1	1	1	*
Non-professional non-artists	205	1	1	1	1	*	1	*	1	1	*	1	*
Other													
Own state arts agency	79	*	-	-	-	-	*	1	-	-	-	-	2
Other state agencies within state	115	*	-	*	1	*	-	1	*	*	-	*	3
Combination of recipients	992	3	1	1	6	4	1	-	1	3	3	-	4
Other	137	*	*	1	2	*	*	*	*	*	1	-	*

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also secondary recipients of at least 33¢ of every $1 that went directly to cultural centers and to colleges and universities.

Art Forms Assisted

Half the project expenditures made by the state arts agencies in fiscal 1974 went to the performing arts, as shown in Table 6. Among the performing arts:

23¢ of every $1 for project expenditures was spent for music (orchestral and opera, as well as jazz, ethnic, and other non-classical music)

12¢ for theatre (plays and musicals)

10¢ for dance (modern and ballet primarily)

5¢ for a combination of performing art forms (for example, expenditures for a civic concert organization to support performances in dance, music, and theatre during a season)

A relatively high 17¢ of every $1 of project expenditures was spent in support of combinations of art forms, such as community council programs encompassing a wide range of the performing and visual arts. The visual arts alone accounted for 14¢ of every $1 project expenditures.

The emphasis on certain art forms varied widely among the states, which may stem in part from earmarked funds and certain mandates. Overall, however, the different distribution patterns seem to reflect individual circumstances--such as the existence or lack of certain types of arts resources in

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Table 6

ART FORM IN WHICH PROJECT EXPENDITURES WERE MADE IN FISCAL 1974
(Dollar amounts in thousands)

	Total Agencies		All Agencies Except New York	
	$	%	$	%
Total Project Expenditures/	34,553	100	19,440	100
Music	7,771	23	4,789	25
Orchestral, chamber, etc.	4,326	13	3,176	16
Opera	1,213	4	561	3
Jazz, folk, ethnic	402	1	178	1
Choral	217	1	185	1
Rock, popular	12	*	9	*
Other	139	*	18	*
Combinations within music	1,462	4	662	3
Theatre	4,195	12	2,314	12
Plays, musicals	4,074	12	2,301	12
Other	121	*	13	*
Dance	3,547	10	1,937	10
Modern	1,069	3	422	2
Ballet	852	2	633	3
Ethnic, folk	77	*	46	*
Mime, pantomime	34	*	34	*
Other	143	*	12	*
Combinations within dance	1,372	4	790	4
Combinations of Performing Arts	1,741	5	890	5
Visual Arts	4,909	14	3,055	16
Painting, drawing, graphics	484	1	426	2
Crafts	417	1	342	2
Sculpture	177	1	137	1
Photography	141	*	38	*
Other	245	1	8	*
Combinations within visual arts	3,445	10	2,104	11
Public Media	1,673	5	537	3
Film	803	2	318	2
Television	686	2	73	*
Video	68	*	68	*
Radio	18	*	18	*
Other	9	*	9	*
Combinations within public media	89	*	51	*
Literature	1,098	3	723	4
Poetry	469	1	441	2
Playwriting	8	*	7	*
Fiction	7	*	4	*
Translations	3	*	-	-
Other	6	*	6	*
Combinations within literature	605	2	265	1
Other Art Forms	1,833	5	728	4
Architecture and environmental arts	962	3	344	2
Folk arts	291	1	151	1
Multi-media	184	1	184	1
Other	396	*	49	*
Combinations of Art Forms	6,042	17	4,265	22
Non-Arts Humanities Field	1,745	5	202	1

* Less than 0.5%.

/ Dollar figures and percentages do not add to total because of funding.

each state. Music accounted for more than half of the expenditures in Guam, Maryland, Missouri, and Pennsylvania, and for half of the expenditures in New Jersey. Theatre accounted for more than one-quarter of expenditures in Kansas, North Dakota, and South Dakota. Similarly, more than one-quarter of project expenditures was for dance in Louisiana (based on incomplete information), the Virgin Islands, and Wisconsin. Visual arts accounted for more than one-third of total project expenditures in American Samoa, Puerto Rico, Tennessee, and Wyoming, half in Oregon, and more than half in Hawaii.

The distribution to various art forms by agencies classified in groups by different budget sizes shows few differences, except that large-budget agencies ($750,000 and above) spend a higher proportion of project funds in support of music, and low-budget agencies (below $250,000) spend a somewhat higher proportion of project funds on visual arts. The dollar amounts expended are governed to a certain extent by the financial requirements of certain types of projects: e.g., a visual arts or literature project may not cost as much as a musical project; museums may have more readily available support elsewhere, and so forth.

Type of Activity Assisted

Approximately 30¢ of every $1 of project expenditures in fiscal 1974 was made primarily for the program support of

an institution or organization, by far the largest amount for any single type of activity (see Table 7). Another 16¢ of every $1 went for salary support of the organization's staff, 14¢ for basic or general operating support of an institution or organization, and 12¢ for direct support of individual artists for specific services.

The proportion of funds used to assist some types of activities varied greatly among individual states. For example, in New Mexico and New York, 30¢ of every $1 of total project expenditures went for staff salary support whereas in 19 state agencies there were no expenditures for an organization's staff salaries.

Initiation and Previous Funding of Projects

Most project expenditures made by the state arts agencies in fiscal 1974 were in support of projects initiated by the grantees. As figure 5 shows, 72¢ of every $1 was expended for grantee-initiated projects. Since, in many states, the volume of requests is high, most of their available funds must be used to respond. Those agencies with the largest budgets also have the highest proportion of grantee-initiated projects, an indication that the large-budget agencies may have the most visibility and consequently a proportionately even greater volume of grant requests. But this

Table 7

PRIMARY ACTIVITY ASSISTED BY PROJECT EXPENDITURES IN FISCAL 1974
(Dollar amounts in thousands)

	Total Agencies		All Agencies Except New York	
	$	%	$	%
Total Project Expenditures	34,553	100	19,440	100
Program support of institution or organization	10,120	29	7,720	39
Staff salary support	5,571	16	976	5
Basic (or general operating) support of institution or organization	4,876	14	2,299	12
Direct support of individual artists for specific services, such as classroom teaching, park programs, etc.	4,294	12	350	2
Touring	2,336	7	2,315	12
(Touring within state)	(1,532)	(4)	(1,517)	(8)
(Touring from out of state into state)	(703)	(2)	(703)	(4)
(Touring from within state to out of state)	(95)	(*)	(95)	(*)
Artists-in-schools projects	1,743	5	1,715	9
Artists-in-residence projects	902	3	783	4
Other education projects (scholarships, fellowships, lectures, courses, etc.)	754	2	492	3
Informational publications, conferences and other informational sources	478	1	388	2
Commission by organization of visual arts creations	437	1	434	2
Commission by organization of performing arts creations	312	1	101	1
Conservation/preservation	310	1	210	1
Audience development	304	1	231	1
Improvement of visual environment	281	1	16	*
Community or neighborhood arts development	239	1	238	1
Support of programming via the media	237	1	117	1
Technical assistance	230	1	213	1
Direct support of individual artists in pursuit of their art	218	1	197	1
Research	200	1	56	*
Experimentation within art forms	156	*	156	1
Documentation (oral history, etc.)	130	*	59	*
Literary publications	109	*	104	1
Establishment of new cultural organizations	98	*	82	*
Purchases by organization of visual arts objects	71	*	71	*
Arts management training	43	*	43	*
Communications/collaboration between sections of cultural community	27	*	27	*
Humanities project	18	*	18	*
Other	65	*	29	*

* Less than 0.5%

Figure 5
INITIATION OF PROJECTS FOR WHICH EXPENDITURES WERE MADE
IN FISCAL 1974

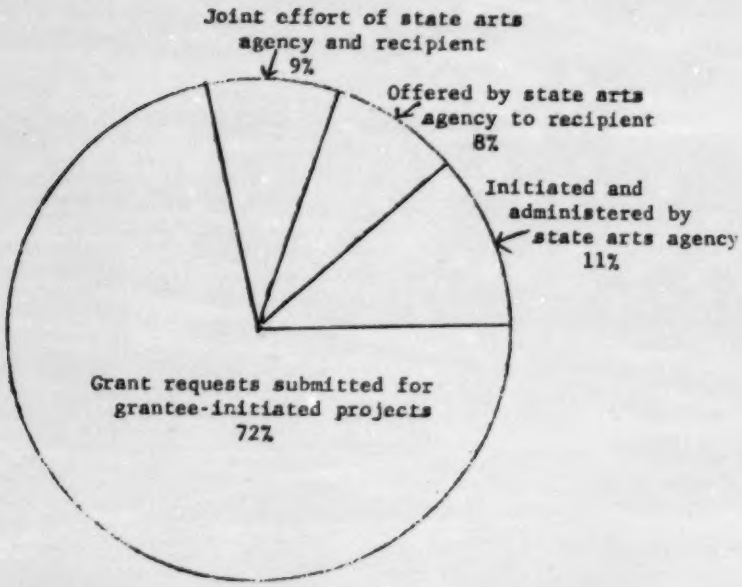
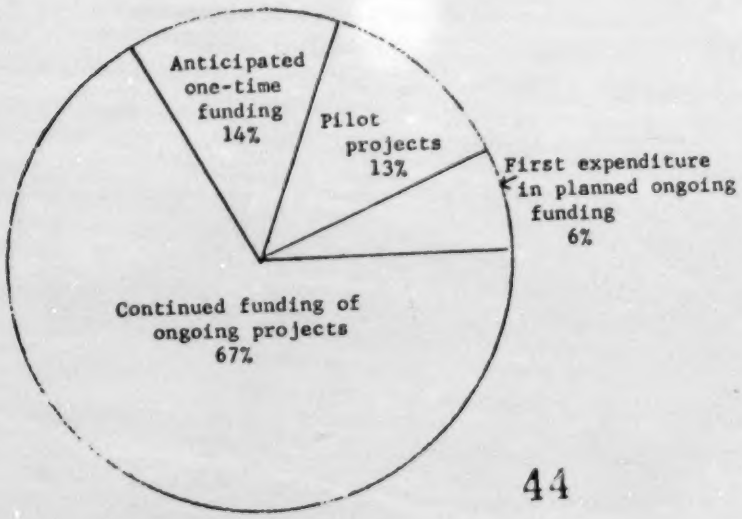

Joint effort of state arts agency and recipient 9%
Offered by state arts agency to recipient 8%
Initiated and administered by state arts agency 11%
Grant requests submitted for grantee-initiated projects 72%

Figure 6
PERIOD OF FUNDING OF PROJECT EXPENDITURES
FISCAL 1974


Anticipated one-time funding 14%
Pilot projects 13%
First expenditure in planned ongoing funding 6%
Continued funding of ongoing projects 67%

high proportion of expenditures for grantee-initiated projects may also reflect the arts agencies' preference for having the initiative come from the grantee.

To a large extent, patterns of distribution of project expenditures have already been established in state arts agencies; ongoing funding accounted for the great majority of expenditures overall (see Figure 6):

> 67¢ of every $1 of project expenditures in fiscal 1974 went to the continued funding of ongoing projects, and an additional 6¢ was the first expenditure in planned ongoing funding
>
> 13¢ of every $1 of project expenditures went for pilot projects

Matching Funds

Approximately half the state arts agencies required matching funds for all project grants, and all but two agencies required matching funds for at least some grants. Two-thirds of those agencies asking for matching funds required a match of 100%.

As shown below, significant amounts of matching money for the arts are being stimulated by public dollars. The funds matched by recipients of project expenditures in fiscal 1974 exceeded the total amount of the expenditures, although required matches amounted to slightly less than half the project expenditures:

	$	%
Total Project Expenditures in Fiscal 1974	34,553,000	100
Required matching funds	15,841,000	46
Actual matching funds	42,395,000	123

Almost all agencies permit a variety of types of funds to be used as matching funds: all allow contributions from private sources, and more than four in five accept as matching funds operating revenues, services or goods in kind, and grants from other government agencies.

Cash contributions and operating revenues were the primary sources of the matching funds, with 35% of the funds coming from earned income, 7% from National Endowment for the Arts and 1% from other federal sources, and 48% from other cash; in-kind contributions accounted for 9% of the matches.

Total Costs of Projects

The project expenditures made by state arts agencies in fiscal 1974 accounted for only a minor portion of the total costs of the projects supported: slightly less than one-third of the costs, on the average, of the projects for which they were made. In those cases where an expenditure was made for the support of an institution or organization, on average the expenditure amounted to approximately one-eighth of the operating budget of the organization receiving such support.

4. STRUCTURE AND ORGANIZATION OF STATE ARTS AGENCIES

Position of Agencies Within State Government Structure

The position of the state arts agency within state government is a key determinant of its management and functioning, the assumption being that the greater autonomy an agency has, the more freedom it is likely to have in determining and initiating programs and projects. As of the end of fiscal 1974, most (42) state arts agencies were autonomous:

28 were autonomous agencies

14 were autonomous within larger agencies or departments

5 were offices in agencies or departments with purposes other than the arts

5 were part of the executive office of the governor

3 were subordinate agencies within larger agencies or departments

Relationships to Other State Agencies and Local and Regional Organizations

Although the state arts agency is usually seen as the primary agency within the state government in the field of arts and culture, other agencies provide some type of support, directly or indirectly, to the arts. In fiscal 1974, 49 state departments or commissions of education provided funds for the arts, and most provided support at all levels--elementary, secondary, college and university, and adult education. In 44 states at least one other agency or department, in addition to the education department, provided support for

the arts, including departments of conservation and natural resources, health and welfare, mental health or aging, economic development, corrections, and commerce and industry.

More than three in four state arts agencies conducted joint programs with the education departments, and a majority of arts agencies had a representative on the commission or advisory panel of at least one other agency within the state.

On the local or community level, state arts agencies generally worked closely with the community arts councils (which in 1974 existed in every state and territory except Guam and American Samoa). Although only five state arts agencies operated under a mandate to support community councils, almost all actively served such councils:

51 arts agencies provide community arts councils with funding grants for projects

48 provide technical assistance to community councils

43 assist in the establishment of community councils

32 provide basic operating support

31 reimburse community councils for assistance in carrying out state projects

Furthermore, the state arts agencies assisted in the formation of seven statewide associations of community councils in fiscal 1974, and in the creation of two such associations in fiscal 1975.

The state arts agencies were also actively involved in interstate programs, especially in regional organizations and programming. Participation, including funding, in regional

organizations of state arts agencies (such as the Western States Arts Foundation and the New England Regional Committee) has increased in recent years: prior to fiscal 1974, 21 of the state arts agencies participated in regional organizations; in fiscal 1974, 31 participated; and in fiscal 1975, 34 participated.

Structure and Size of Arts Agencies

All 55 official arts agencies had as a governing board some type of council or commission, headed by a chairman. The median number of members on such boards was 15, although the size ranged from 104 in Louisiana (an exception) to 7 each in Oregon and Puerto Rico.

In 53 of the 55 agencies there was a paid director, usually called the executive director; one agency had an unpaid director, and in American Samoa the council chairman, a member of the governor's staff, handled administrative matters.

The size of paid staff of arts agencies varied widely. Although there were an average of nine staff members per agency in fiscal 1974, New York had a staff of 82 whereas Idaho, Nevada, North Dakota, and Wyoming had only 2 paid staff members each.

Management Functions and Responsibilities

The members of the council or commission bear primary responsibilities for decisions concerning policy and long-range planning, guidelines and program planning, and grants or project funding (see Table 8), and are second only to the legislature in the area of budget (see Table 9). Executive directors, however, are involved in decision-making in all areas in most of the agencies, and the director and staff have the major responsibility for evaluation and administrative matters.

In general, the management structure of state arts agencies, which seems to be largely based on the lead from the New York State Council on the Arts, more closely resembles that of private non-profit corporations than it does that of a typical government agency.

Chairmen and directors both play important roles as representatives of the state arts agencies to the state governments. Most chairmen and directors meet personally with the governor, the governor's staff, and legislators.

Characteristics of Councils or Commissions

Selection of Members. The governor of the state is the most influential person in the selection of council and commission members: according to executive directors, the governor had

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Table 8
RESPONSIBILITY FOR GRANTS OR PROJECT FUNDING

	Total Agencies	
	#	%
Total	55	100
Involved in deliberations		
Council/commission members	48	87
Executive director	45	82
Council/commission chairman	38	69
Staff members other than director	36	65
Panels of experts	28	51
Committees of the council/commission	20	36
Other advisors or consultants	9	16
State budget or finance officer	5	9
Governor	3	5
Legislature	2	4
Director of department of which agency is a part	1	2
Final responsibility for decisions		
Council/commission members	44	80
Council/commission chairman	17	31
Executive director	14	25
Committees of the council/commission	5	9
Staff members other than director	5	9
Governor	3	5
Panels of experts	3	5
Director of department of which agency is a part	2	4

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Table 9
RESPONSIBILITY FOR BUDGET

	Total Agencies	
	#	%
Total	55	100
Involved in deliberations		
Executive director	50	91
Council/commission members	40	73
State budget or finance officer	38	69
Legislature	37	67
Council/commission chairman	37	67
Governor	34	62
Staff members other than director	34	62
Committees of the council/commission	19	35
Other advisors or consultants	7	13
Panels of experts	5	9
Director of department of which agency is a part	5	9
Final responsibility for decisions		
Legislature	20	36
Council/commission members	20	36
Governor	17	31
Council/commission chairman	15	27
Executive director	14	25
State budget or finance officer	6	11
Directors of department of which agency is a part	5	9
Committees of the council/commission	3	5

"a great deal" of influence in selecting new members for boards of 50 of the arts agencies. Many directors believed that members were selected for political reasons (such as being friends of officials or politicians, or having political influence, or being prominent in public life), rather than for their artistic or administrative expertise. In contrast, agency directors would prefer to have representatives of the arts on councils and commissions to a greater extent than at present, particularly experts in the administration and production of the arts. Non-arts administrative experts are also desired as council members.

Occupational Background: Councils and commissions are composed largely of persons from fields other than the arts. Approximately one in five council or commission members works in business or a financial area; another one in five is in some arts or cultural field; one in six members is from the educational field. The occupational distribution of council and commission members serving at the close of fiscal 1974 is shown for all agencies in total on Table 10.

Certain state agencies have a preponderance of one or another occupational group on their councils and commissions:

> In Hawaii, Mississippi, Nebraska, Rhode Island, and Tennessee a larger than average proportion (ranging from 45% to 60%) are from business/financial fields.

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Table 10
OCCUPATIONS OF COUNCIL/COMMISSION MEMBERS
SERVING AT CLOSE OF FISCAL 1974

	Total Agencies %
Business/financial	22
Bankers, accountants and other financial experts	5
Retailers	3
Other business people	14
Arts/cultural	20
Artists	15
Staffs of cultural organizations	4
Architects/urban planners	1
Music/dance teachers	*
Gallery owners	*
Education	16
Teachers -- college/university	7
Educational administrators	6
Teachers -- elementary/secondary	3
Professional	6
Lawyers	5
Doctors	1
Clergy	*
Media	5
Critics	1
Other media	4
Volunteers active in civic affairs, not otherwise employed	18
Homemakers	8
Elected or appointed state officials	3
Union officials	1
Other	1

* Less than 0.5%

In parts of the Northeast (Connecticut, Massachusetts, New Jersey, New York, and Vermont) and in Montana, Utah, and Puerto Rico councils and commissions included a higher than average proportion (from 40% to 69%) of people from the arts.

In several midwestern states (Idaho, Indiana, Kansas, Kentucky, Montana, and Oklahoma) councils and commissions included a much higher than average proportion (from 40% to 72%) of volunteers active in civic affairs but not otherwise employed, and/or of homemakers.

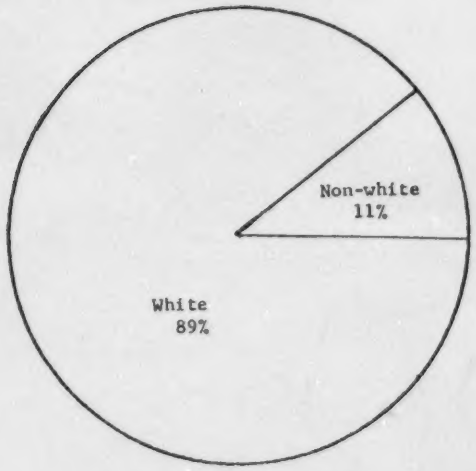
Age, Sex, and Race. Somewhat more than half of council and commission members are men, the large majority are white, and four in five are between the ages of 35 and 64 years (see Figure 7).

Terms and Frequency of Meetings. Council and commission members generally serve for many years. In more than half of the agencies, membership terms are at least four years, and on more than three in four councils and commissions the members may serve two or more terms consecutively. A majority of members serving at the close of fiscal 1974 had been on the council or commission at least three years, and almost one in five had served six years or more.

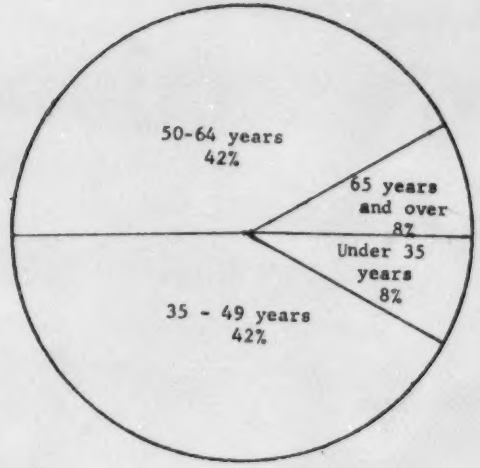
Councils and commissions met an average of 6.2 times during fiscal 1974, or an average of once every other month. The overall average attendance of members at meetings was 76% during the year. Most councils and commissions are required to have public sessions and the number in that group

Figure 7
CHARACTERISTICS OF MEMBERS OF COUNCILS/COMMISSIONS SERVING AT CLOSE OF FISCAL 1974

Sex



Racial/ethnic group



Age

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is rising: in fiscal 1974, 32 councils or commissions were required to meet in public session for all meetings; in fiscal 1975, 36 were required to do so. Another 8 agencies were required to hold public sessions for some meetings in both fiscal years. Even among those agencies that are not required to meet in public session most have held some public meetings.

Payment. In only 6 agencies are members of the councils or commission paid an honorarium for attending meetings. However, in 44 agencies, council members are at least reimbursed for their expenses in attending.

Council/Commission Chairman. In 30 states the governor names or appoints the chairman; in 24 states or territories the council or commission names the chairman; and in the remaining state the governor and the council or commission jointly name the chairman.

In a majority of states the chairman serves a specified term, usually one year (only one state has a term of more than four years); in most cases, the chairman can serve two or more consecutive terms. In two in five states the chairman serves an unspecified term.

Characteristics of Executive Director

Selection of Director. In the large majority of cases, the director is chosen by the council or commission, although in one in five states the governor selects the director.

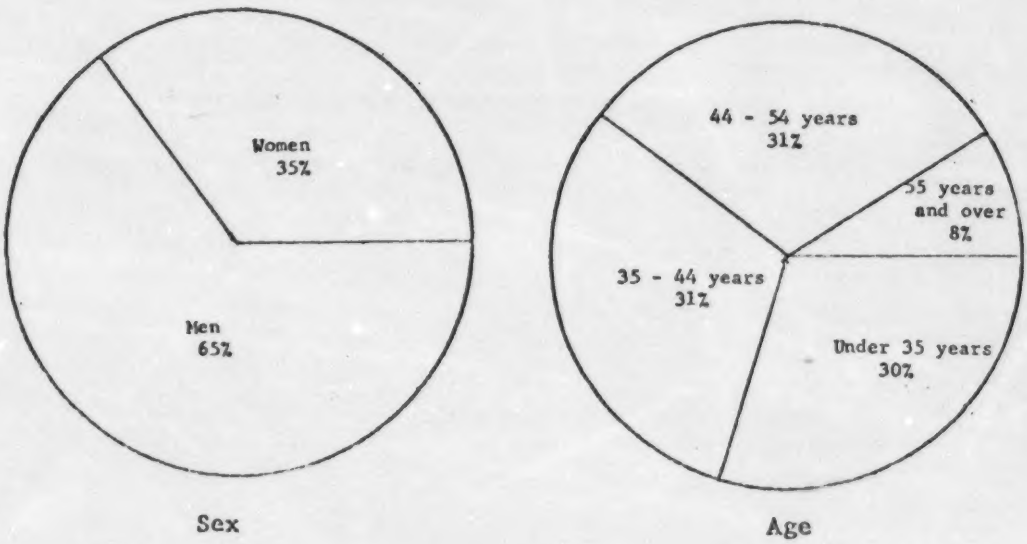
Educational Background and Experience. All directors but one are college graduates, and most have gone beyond a bachelor's degree.

Undergraduate degrees were earned by directors in a variety of fields such as political science, history, education, psychology, and business administration, as well as more arts-oriented subjects such as architecture, music, and theatre. Those with master's degrees were more likely to have specialized in arts-oriented areas: literature, arts administration, visual arts, and music. Although arts administration is a relatively new field of study for advanced degrees, four directors had received master's degrees in arts administration. Furthermore, a majority of the directors had taken arts management courses and two in three had arts management experience (as directors of arts organizations, in arts education, in gallery work, and so forth) before working with a state arts agency.

The length of experience the directors have had within state arts agencies ranges from one to ten years; the median number of years of experience in the agency is 5.5. However, the median number of years in the position of director is 2.5, and one in three directors had been in that job for one year or less, indicating a high rate of turnover.

Age and Sex. As Figure 8 shows, two in three state arts agency directors are men and a majority are less than 45 years old.

Figure 8
CHARACTERISTICS OF DIRECTORS OF STATE ARTS AGENCIES



Salary. The median salary of arts agency directors was $18,900 in fiscal 1974. However, almost one in five state arts agency directors were paid less than $15,000 a year; fewer than one in five received $25,000 or over.

Characteristics of Agency Staff

Size. The 55 arts agencies had a total paid staff of 483 persons at the close of fiscal 1974, or an average of nine paid staff members per agency. Directors of 47 agencies felt that

the size of the staff was not adequate in term of the agency's current activities and responsibilities.

Function and Affiliation. Approximately two in three staff members were executive or professional personnel and the remainder were clerical personnel. Most (87%) paid staff members worked full-time--i.e., a minimum of 35 hours a week on a regular basis. As Figure 9 shows, approximately one in three was a civil service employee. Clerical employees were much more likely to be in the civil service or unions than were executive or professional staff members.

Sex and Race. Three out of every five paid staff members of state arts agencies are women (see Figure 10). A majority (57%) of the executive-professional staff are men and only 10% of the clerical staff are men. Four out of five staff members are white.

Salary. One in three staff members received a salary of less than $7,500 at the close of fiscal 1974, and the median salary paid was $9,700 (see Figure 11). Excluding part-time workers, the median was a somewhat higher $10,500 for full-time staff, but still more than one in four (28%) were earning less than $7,500. Executive-professional personnel earned a median of $12,100; clerical personnel earned a median of $6,600.

According to directors of a majority of agencies, staff salaries were generally on a par with those for equivalent

Figure 9
CHARACTERISTICS OF PROFESSIONAL AND CLERICAL STAFF: CIVIL SERVICE AND UNION AFFILIATION

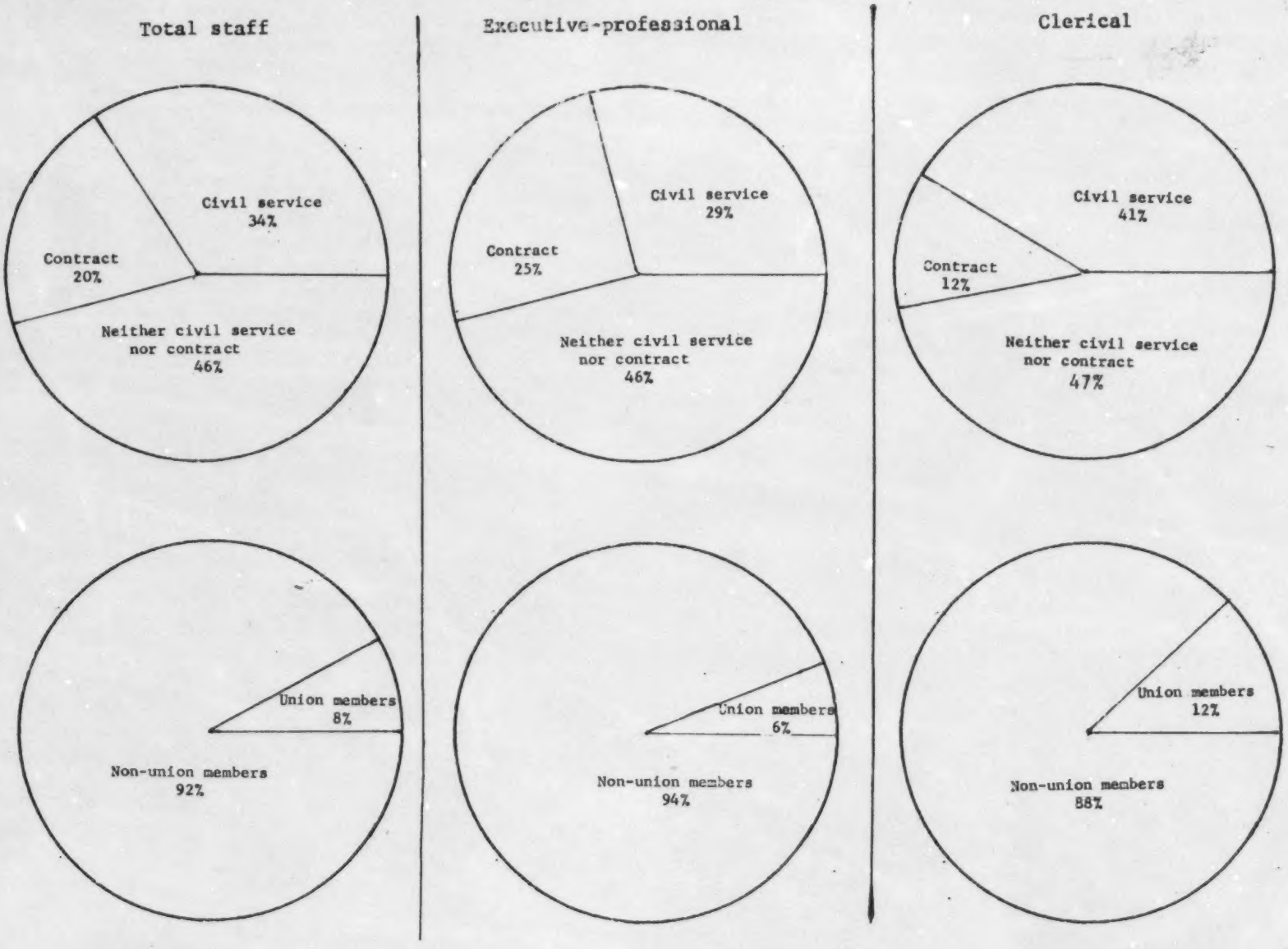


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Figure 10
CHARACTERISTICS OF PROFESSIONAL AND CLERICAL STAFF: SEX AND RACE

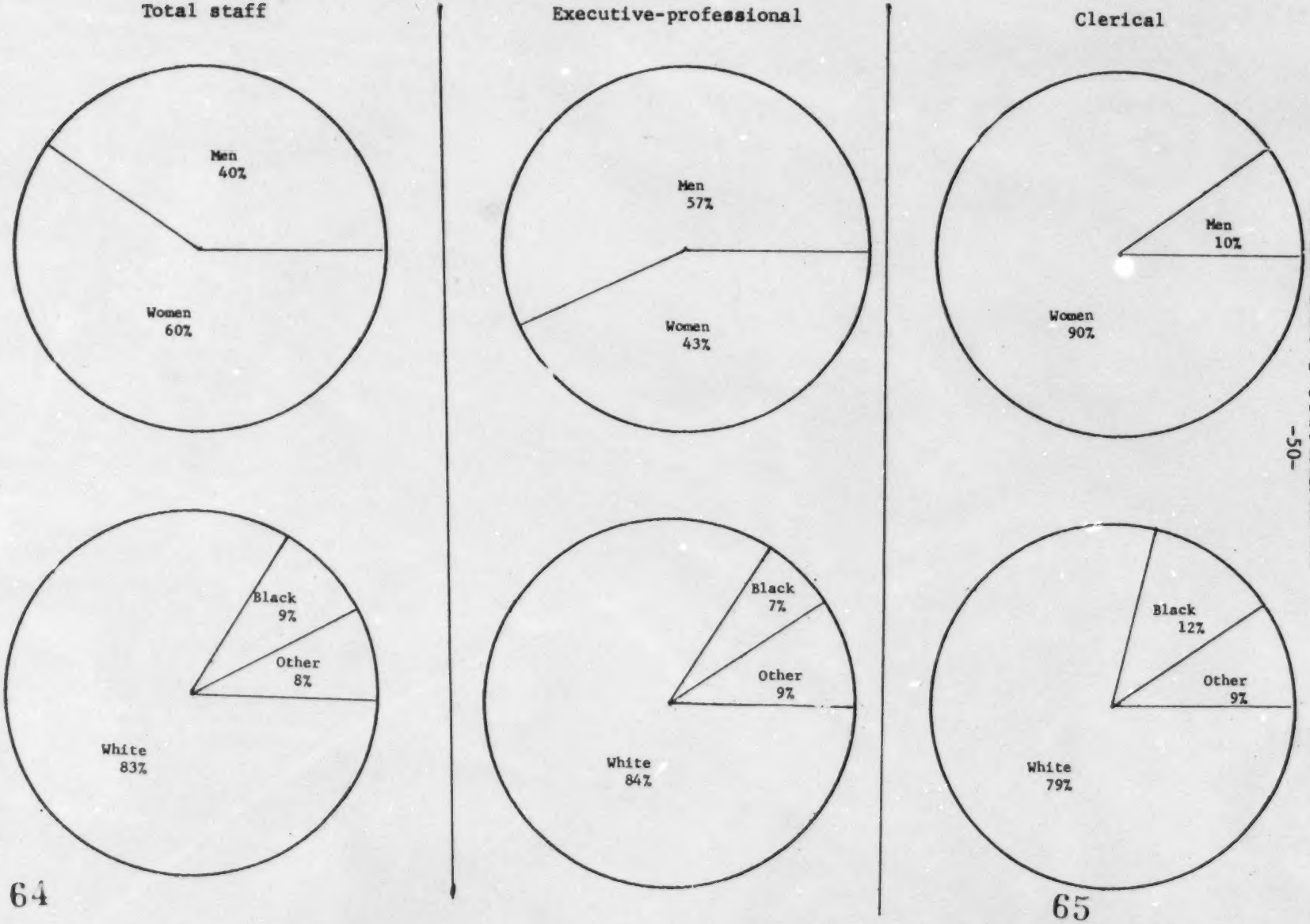

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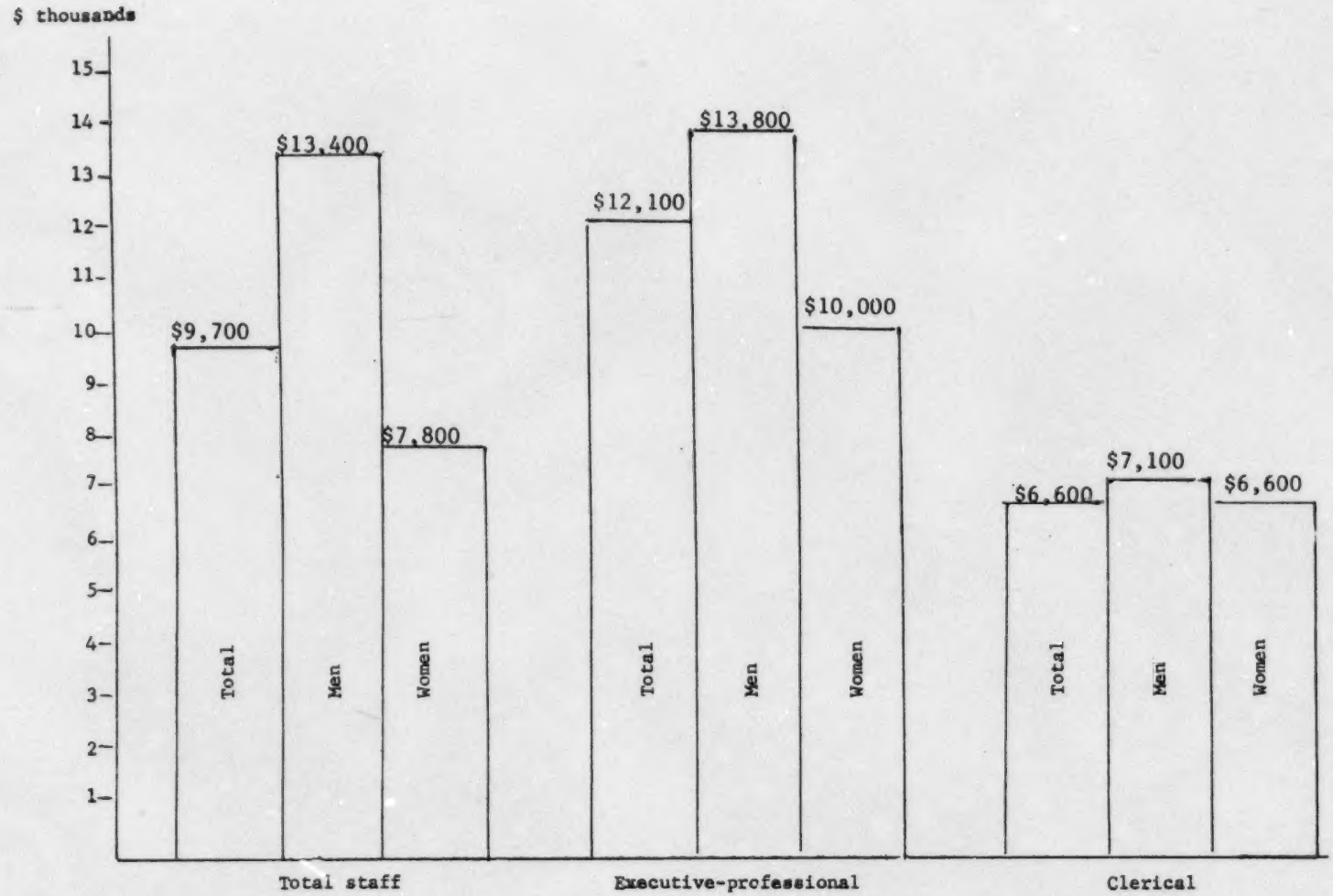
Figure 11
CHARACTERISTICS OF STAFF: MEDIAN SALARIES AT CLOSE OF FISCAL 1974



positions in other agencies within the state, although more than one in three reported salary levels below those of other state agencies. Moreover, three out of four directors felt that the salary levels were not adequate to attract or keep needed personnel, and the problem of inadequate salaries was seen as equally great in large-budget agencies as in small.

Funds from the National Endowment for the Arts eased the problems of salaries to some extent. Most agencies (42 in fiscal 1974 and 49 in fiscal 1975) used funds from the Arts Endowment to pay, in whole or in part, staff members, consultants, or contract personnel performing staff functions.

Outside Advisors

Most state arts agencies use the services of outside advisors and consultants on advisory panels, and as a source of professional expertise in policy and program planning. More than two in three agencies had panels, most of which are for grant review and, to a lesser extent, policy. In most agencies the members of panels were at least reimbursed for expenses, although in seven agencies panel members received neither reimbursement nor an honorarium, in effect, volunteering their services. In six agencies using other outside professional advisors and consultants these consultants received neither reimbursement nor an honorarium or fee. Aside from these categories of volunteers and the council or commission members, volunteers are not widely used: only 8 agencies used any other types of volunteers on a regular basis.

5. FUTURE DIRECTIONS OF STATE ARTS AGENCIES

Anticipated Funding Changes

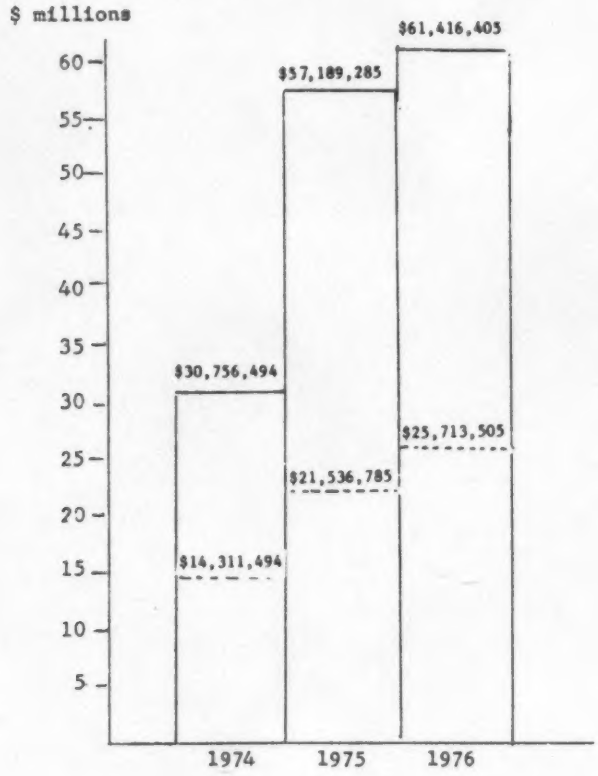
In 1974 a great majority of agencies anticipated increases in funding over the next three to five years. Increasing interest in and demand for the arts and increased legislative activity were seen as the major reasons for changes in levels of funding.

Actual Funding Changes Since Fiscal 1974

The increases in state legislative appropriations to state arts agencies in the years before fiscal 1974 continued in the period from fiscal 1974 to 1975, with total appropriations rising from $30.8 million to $57.3 million, an increase of 86% (see Figure 12). Again, however, the total was affected by a great increase in the New York State appropriation from $16.4 million to $35.7 million. For agencies except New York, the legislative appropriations increased in total by 51%, from $14.3 million in fiscal 1974 to $21.6 million in fiscal 1975.

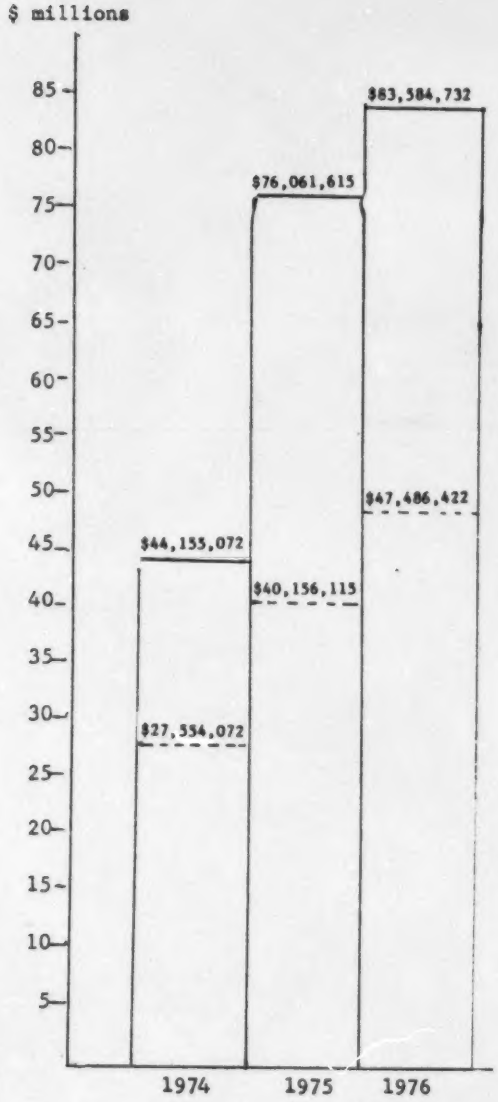
State legislative appropriations also increased in fiscal 1976, but at a reduced rate, rising from $21.6 million

Figure 12
LEGISLATIVE APPROPRIATIONS TO STATE ARTS AGENCIES*, FISCAL 1974-1976



*Area below dotted line indicates funds excluding New York State.

Figure 13
TOTAL FUNDS RECEIVED BY STATE ARTS AGENCIES*
FISCAL 1974-1976



*Area below dotted line indicates funds excluding New York State.

Note: The total funds include funds from state, federal, and local governments as well as private sources.

to $25.7 million, excluding New York. This level of appropriation was 19% higher than the fiscal 1975 appropriations.

The total funds from all sources received by agencies (excluding New York) rose 47% between fiscal 1974 and fiscal 1975, from $27.6 million to $40.2 million (see Figure 13). Total funds (excluding New York) increased to $47.5 million (estimated) in fiscal 1976, an 18% increase.

Anticipated Effects of Funding Increases on Program and Functions

The majority of directors felt that both 1974 and 1975 levels of funding from all sources were inadequate. Should the agencies have sufficient funds (from whatever sources) to make desired improvements or changes over the next two to three years, they would make such changes primarily in staff development:

28 of the agencies would spend funds to increase staff for adequate service to the state

18 would increase support and grants to arts and cultural organizations

16 would increase emphasis on services throughout the state

11 would promote general development of arts in the community

10 would support individual artists

The high priority given to increased size of staff reflects the inadequate number of staff. Agencies also seem to want to supply more in the way of service than simply to fund

projects. Funding does remain the primary purpose, however, with high priority given to increased funds to the arts and cultural organizations on both a short-term and long-term basis.

Most agencies indicated they would engage in new areas of programming -- primarily to support individual artists, educational programs, community organizations and local arts councils, as well as support of major institutions -- if the basic state agency grant from the National Endowment for the Arts were to be increased. At a grant level of $250,000, 29 of the agencies indicated they would engage in new areas of programming. If the grant were $750,000, 46 agencies would engage in new programming.

Other Anticipated Trends

The major trends or shifts in program emphases foreseen in the coming three to five years were toward greater development of community arts activities, organizations, and councils, and toward increases in programs.

Most (50) agency directors anticipated increases in regional programming over the coming three to five years; 45 of these directors felt that such programming is generally a benefit to their state because, if well planned and executed, it will permit more and better programming at a more efficient

cost. The increased participation by state arts agencies in regional organizations shown in 1974 and 1975 may well continue even if state and federal funding were not increased to the degree that many state directors anticipated that it would be at the time of the interview.

At any event, whether funds increase or decrease, dramatic changes in program emphasis or priority seem unlikely. The fact that so large a proportion of program expenditures (72¢ out of every $1) go to grantee-initiated projects suggests the possibility that the allocation of expenditures by art form may reflect conditions inherent in the arts and culture industry more than it reflects deliberate initiatives on the part of the state arts agencies. While single states differ sharply from one another, it is interesting to note that the proportion of expenditures by art form of all the state arts agencies combined shows a high degree of similarity with that same total after New York has been removed, implying that above a certain level of size and complexity in the number of arts activities being dealt with a common proportion of allocation by art form will be found. What emerges from this survey, therefore, is not only a picture of state arts agency activity, but also a representative pattern of funding derived from the needs and operations of the arts and culture constituency of the nation.